

Volume I. * * Number 8.

Chicago * June * 1898


The Musical Critic



ISABEL MACDONALD.

T. FALK, CHIC.

. . . . Chicago Advertisements

WILHELM MIDDELSCHULTE, Concert Organist Organist of Thomas Orchestra and Apollo Musical Club. Studio 300, • Steinway Hall.	HARRISON M. WILD, Concert Organist, Piano and Organ Instruction. Studio 6, 241 Wabash Ave.	NELLIE BANGS-SKELTON, Pianist, Accompanist and Teacher of Piano. Coaching Singers a specialty, etc Suite 1004, Steinway Hall
WALTER KELLER, Organist Teacher of Piano and Theory, 50 Kimball Hall.	FAY FOSTER, Concert Pianist and Accompanist, Suite 807 Steinway Hall.	BICKNELL YOUNG. Baritone, Oratorio and for Song Recitals, Mr. & Mrs. Young's Studio, 66, 67 Kimball Hall.
J. H. KOWALSKI, Voice Culture Terms:—\$50.00 for 20 half-hour Lessons, payable strictly in advance. Studio, Suites 54 & 55, Kimball Hall.	MME. ANNA WEISS, Late of Vienna Conservatory, Pianist and Teacher. Recitals, Concerts and Receptions. 905 Steinway Hall.	MYRTIS CHANDLER Mac DONALD, Soprano. Address: Room 75, Kimball Hall, Chicago.
MR. & MRS. T. S. BERGEY, Voice and Piano Teachers Recitals 77 and 78 Kimball Hall.	F. B. WEBSTER, Basso Cantante Teacher of Singing. Suite 79, Kimball Hall.	ARTHUR W. PORTER, Basso Vocal Instruction, Concert, Orato- rio and Song Recitals Suite 617 and 618 Steinway Hall.
C. BRUCE SMITH, Baritone Care of American Conservatory, 243 Wabash Ave.	MISS MAE E. HAYES, Teacher of Caplan Method of Singing. Edinburgh Hotel, 2124 Michigan Ave.	THOS. TAYLOR DRILL, Basso Cantante Concert and Oratorio, Voice Culture 57 Kimball Hall
GEO. H. KELLAND, Basso Cantante. Concert and Oratorio. For Terms and Dates Address: WILLIAM O. WOLF, Manager, 220 Wabash Avenue, Chicago.	CYRIL E. RUDGE, Mus. Bac. Choirmaster, Trinity Episcopal Church. Vocal Teacher. • Italian Method. Pupils received for Instruction in Harmony, Counterpoint and Composition. Suite 909 • Steinway Hall.	H. WILLIS NEWTON, Tenor. Oratorio, Concert and Song Recital. 258-260 Wabash Ave.
ELMER DEPUE, Tenor Soloist Concerts, Recitals and Private Musicales. Address: Suite 1004, Steinway Hall	WILLIAM A. WEGENER. Tenor. Concert and Oratorio. Suite 1105 Steinway Hall.	Mme. RAGNA LINNÉ, Marchesi Method. Oratorio, Concert, Song Recital. Limited number of pupils received Kimball Hall, 243 Wabash Ave.
ALLEN H SPENCER, Pianist. GLENN P. HALL, Tenor. Piano and Song Recitals Address, Care A. H. Spencer, • Kimball Hall.	FRANZ WAGNER, 'Cello Soloist. Instructor of the Violincello Chicago Musical College.	MISS JANE GRAY, Soprano. Concert, Oratorio and Song Recitals Address, American Conservatory, 243 Wabash Ave.
MRS. IDA HEMMI, Soprano Oratorio and Concert Suite 1003, Steinway Hall	BERTHA ISERLOH, Monologues, Impersonations. Fancy Dances, German and English Recitations. Repertoire con- sists of selections suitable for Church, Parlor or Stage. Costume Selections a Specialty. Pupils received. 393 Bowen Avenue	Mrs. IDA L. PERRY-CLASON, Contralto. Oratorio. Concert. Recital. 304 Athaneum Building.
Mrs. FRANCES CAREY-LIBBE, Contralto Soloist Opera, Concert, Oratorio and Club Receptions 4323 Vernon Avenue.	AGNES STRUBLE BALDWIN, Mezzo Soprano, Oratorio, Recitals, Musicales. For terms address WILLIAM O. WOLF, Manager. 220 Wabash Avenue.	HARRIET DEMENT PACKARD Soprano. Oratorios, Concerts, Recitals, Musicales. 3523 Grand Boulevard.
VILIM TRIO, Mrs. Gertrude Hogan-Murdough, Piano. Mr. Joseph Vilim, Violin. Mr. John Kalas, 'Cello. Can be Engaged for High-Class Musicales and Concerts, Joseph Vilim, Mgr. 243 Wabash Ave.	 HOLMES COWPER, Tenor. Oratorio, Concerts, Musicales. Permanent address 220 Wabash Ave.	D. L. CANMANN, Basso. Oratorio, Concert and Recital. Address care of THOS. T. DRILL, 57 Kimball Hall.

The Musical Critic.

Volume I.

Chicago, June, 1898.

Number 8.

NEWS AT HOME.

Miss Lucile Stevenson has been selected as soprano in the Second Presbyterian Church.

Miss Bertha Guthman, mezzo soprano, will give a concert on Thursday evening, June 9th, at Steinway Hall. The Euterpean Ladies' Quartet and Mr. Max I. Fischel, violinist, and Miss E. Esther Owen, reader, will assist.

Mrs. Therese Dunlap-McDevitt, assisted by Miss Belle Adams, Mr. S. Heilbronner, and Mr. H. Grun, pianists, and Mr. William H. Eis, violinist, gave a song recital in Kimball Hall on Thursday evening, May 26.

At the annual meeting of the Amateur Musical club the following officers were elected for the coming year: President, Mrs. Wm. S. Warren; Vice President, Mrs. George V. Harvey; Executive committee, Mrs. Robert G. Clarke, Mrs. Proctor Smith, Mrs. Nathan K. Bigelow, Mrs. Phillip P. Bradley, and Miss Frances D. Gould.

The first organ recital given at St. Chrysostom's Church, Dearborn avenue, by the organist, Mr. S. Wesley Martin, on the new three manual instrument, took place on Wednesday evening, May 22th. Handel's "Occasional" overture; Sonata No. 1, Guilmant; Serenade, Windor; Cantilene Pastorale, Guilmant, and Festival March, Smart, were the principal numbers noted for performance.

The Sherwood club has elected the following list of officers for the ensuing year: President, Mr. Walton Perkins; Vice President, Miss Georgia Kober; Corresponding Secretary, Miss Stella La Zalle; Recording Secretary, Miss Mamie Hartman; Treasurer, Miss Emma Payne; directors, Mrs. Wm. H. Sherwood and Miss Blanche E. Strong.

The annual sacred concert at the Cathedral of the Holy Name took place Sunday evening, May 15th, under the direction of Mr. Hugo Edelmänn, organist. The regular quartet choir, composing Miss Eva Emmet Wycoff, Miss Katherine Coffey, Mr. A. E. Dason, and Mr. Geo. H. Kelland, were assisted by an orchestra, a chorus of sixty voices, and Mme. Francesca Guthrie-Moyer, soprano, and Mr. O. Seifert, violin.

Mr. Alexander Lehman, the violinist, appeared on May 4th in a concert given by the Saron Luther League in the Evangelical Luther Saron Church, corner Shakespeare Ave. and Humbolt St. Mr. Lehman's playing is brilliant and his tone in adagios of excellent quality. Much less can be said of Miss Olga Kohn who

abused the piano shamefully. There was also a well trained chorus of about fifty voices, a male quartet, a bassoon quartet, and a vocal duet by Misses Streedain and Olson.

Mrs. Lillian Ballagh has returned from a most successful concertizing tour. This well known soprano will give a recital at the Renfost the latter part of June.

Miss Maude Atkins, contralto, was married to Mr. Edwin H. Kirkland in this city Wednesday, April 28.

A concert by members of the faculty and advanced pupils of the American Conservatory was given at Kimball Hall, Thursday evening, May 5th. The following program was admirably presented before a large and appreciative audience: Sonata for piano and violin, op. 57 (Dvorak), Miss Gertrude Murdough and Mr. Josef Vilim; song, "Spring's Awakening" (Dudley Buck), Miss Dora Hauck; piano, "The Eagle," "The Brook," "Witches Dance" (McDowell), Mrs. Fannie Dutton; song, "Star-tide" (Piccolomini), Mrs. Elizabeth Jayne Watrous; Romance for piano, organ and violin, op. 27, (Saint Saens), Mrs. Emma Gutmann, Miss Effie Murdock and Mr. Wm. Eis; song, "Piacere d'Amor" (Martini), Mr. Cyril Burce Smith; violin—Ballade and Polonaise (Vieuxtemps), Mr. Eis; concerto for piano, A minor (McDowell), Mrs. Dutton, orchestral parts played by Mrs. Murdough; song, "Stars" (Franco Leoni), Mrs. Watrous; organ—Fantasia on Church Chimes, (Harris), Miss Murdock.

The Chicago Womens' Trio, the latest acquisition to musical circles, whose personnel is composed of Miss Laura B. Rexford, violin, Miss Elizabeth Pickens, cello, and Miss Winifred Mitchell, piano, gave a most successful concert Saturday evening, May 21st, at Blue Island. The program here appended was given an interpretation convincing one that the trio musically and artistically is destined to be in the front rank. Mr. Everett Rexford, cornetist, ably assisted in presenting the program, which was pronounced the best yet heard in Blue Island. The solos were more than creditably performed and demonstrated that high perfection had been reached in this as well as ensemble. The selections were: Molto Allegro Agitato, op. 49, (Mendelssohn), Chicago Woman's Trio; Sparks, (Mozowski), Miss Mitchell, formerly a pupil of Barth of Berlin; Cradle Song from Jocelyn, (Godard), Miss Pickens, pupil of Steindel; Fruehlingsblumen, song with cello obligato, (Reinecke), Miss Rexford, pupil of DeAhua; Slavonic Dance (Dvorak), Trio; La Serenade (Schubert), Mr. Rexford; Hejre Kati (Hubay), Miss Rexford;

Andante, Presto (Mme. Chaminade), Trio; America by trio, cornet and audience.

The pupils of the Gottschalk Lyric School were creditably heard in a splendidly arranged program Thursday evening, May 19th, at Kimball Hall. The numbers presented were as follows: Piano—Scherzo and Rondo from Sonate, op. 2, (Beethoven), Miss Ingeborg Sorensen; vocal—"Jai tout donne pour rein," (Bemberg), Vecchia Zimarra "La Boheme," (Puccini), Mr. A. E. Borroff; piano—Suite, op. 1, (D'Albert), Miss Gertrude Williams Mace; recitation—"Patsy" (Wiggin), Miss Iva Washburn; piano—Rondo, op. 51 (Beethoven), Miss Emma Louise Howe; vocal—Rect and Aria, "Dove Sor.o" (Mozart), Miss Mae Baker; piano—"Etude" (Chopin), "Bird as Prophet" (Schumann), "In the Hall of the Mountain King" (Grieg), Miss Dagmar Andersen; vocal—Recitative "Comfort Ye", Messiah (Handel), Mr. Vincent Fischer; piano—Barcarolle (Rubinstein), "To the Springtime" (Grieg), "March of the Dwarfs" (Grieg), Miss Sorensen; recitation—"Love's Sacrifice" (Ouida), Miss Leafie Highland Knight; piano—Barcarolle (Gade), Impromptu (Schubert), "Song Without Words" (Mendelssohn), Waltz (Chopin), Miss Howe; vocal—Duet, First Act, "Favorita" (Donizetti), Mr. Fischer and Mr. Borroff; piano—"Spinning Song" (Raff), "The Butterfly" (Grieg), "Nocturne" (Leschetizky), Miss Mace; piano—Waltz, op. 34, (Moszkowski), Miss Andersen; vocal—Duet, "The Reconciliation" (Lucantoni), Miss Baker and Mr. L. G. Gottschalk. Mrs. Eleanor M. Fisher was the accompanist for the occasion.

Tuesday evening, May 17th, an exceptionally interesting concert was given in Kimball Hall by Miss Josephine Reynolds, the possessor of a splendid mezzo soprano voice, of beautiful quality. Her numbers were rapturously applauded, as well as those assisting, with the exception of perhaps Mr. Leffingwell, a violinist, who somehow or other bore an animus against the piano. Sorry to note that it resulted as always in such cases, viz: he was always a shade off, or in plain English out of tune to such an extent that even the more youthful of his auditors noted the fact. Mr. and Mrs. Bergey are to be congratulated upon the success of the recital, with the exception of course of keeping the fiddle out of tune with the piano, which was not their fault. The program was as follows: March, six hands (Wekerlin), Misses White; "My Love will come To-day" (DeKoven), "The Riddle," "Jerushy" (Gaynor), Miss Reynolds; reading, selected, Miss Martin; Two Sapphires, "Those Dear Eyes," "King Duncan's Daughters" (Allitson), Mr. T. L. Ryerson; "Airs Hongrois" (Ernst), Mr. W. W. Leffingwell; "Ritournelle" (Chaminade), "Forbidden Music" (Gastaldon), Miss Reynolds; "En Route," On the Road, (Godard), Miss Maggie White; reading, selected, Miss Martin; "Darling, Darling" (Vanderpoel), "May Morning" (Denza), Miss Jones; "Leyende"

(Weiniawski), Mr. Leffingwell; "Sing, Smile, Slumber" (Gounod), Miss Reynolds, violin obligato, Mr. W. W. Leffingwell.

The Illinois Music Teachers' Association will hold their tenth annual convention in this city Tuesday, Wednesday, Thursday and Friday, June 28, 29 and 30, and July 1, 1898, in Handel Hall. The officers are: John Winter Thompson, President, Galesburg; Allen H. Spencer, Vice-President, Kimball Hall, Chicago; C. W. Weeks, Secretary and Treasurer, 320 Congress St., Ottawa; and the committees—Program Committee: Bicknell Young, Kimball Hall, Chicago; Mrs. Nettie R. Jones, Highland Park; Walter Howe Jones, Champaign. Advisory Committee: Dr. H. S. Perkins, 26 Van Buren St., Chicago; P. C. Hayden, Quincy; W. S. B. Matthews, Auditorium Tower, Chicago. The attendance is already assured to be far in excess of any previous convention and every effort will be exerted to give the attendants a royal time. Musical programs gratifying to the most epicurean palate are arranged for. Among the artists who have sanctioned their hearty co-operation are, pianists, Messrs. Leopold Godowsky, W. H. Sherwood, Emil Liebig, Allen H. Spencer, and the Misses Georgie Kober, Jenny L. Munn and Maude Jennings. The out of town pianists to be heard are Walter Spry, Quincy, Ill., O. K. Skinner, Bloomington, Ill., and Jarowsalaw de Zelinske, of Buffalo, New York. The Vocalists are the Mrs. Genevieve Clark Wilson, Christine Neilson, Ragna Linne, J. R. Ingran of Quincy, Ill., Mrs. O. K. Skinner of Bloomington, and Messrs. Glenn Hall, Holmes Cowper, Sidney Biden, T. B. Webster, King Clark and Arthur Basset, of Bloomington, Ill. Violinists: Bernard Listemann, Earl Drake and Aleck Ostrander. Cellist: Franz Listemann. Organists: Harrison Wild and A. F. McCarrell. Lecturers: T. G. Gleason, C. B. Cady, W. Armstrong and W. W. Lauder.

NEWS ABROAD.

Mr. George Hamlin, the tenor, is proving himself a greater favorite than ever. Chicagoians are more than proud of him and especially at his recent great success at the Indianapolis May festival. The daily press comments of that pretty city are as follows:

Sentinel—Mr. George Hamlin, a superb lyric tenor, assisted by the chorus and orchestra, sang the cantata "Schubert's Omnipotence," and awoke such an outburst of applause as has seldom been heard at great musical events in this city. Mr. Hamlin is graceful and perfectly at ease, and when the audience refused to be satisfied at the conclusion of the number he once more came to the platform, but not before he had beckoned Mr. Van der Stucken to share the honors with him.

News—Mr. Hamlin rendered Tannhauser's account of his pilgrimage with much fervor and expression. His voice is evenly good in all its registers and of beautiful quality. It is a manly voice and one that has been carefully developed.

The Indianapolis Journal also gave a very flattering notice, and altogether Mr. Hamlin seems to have scored a decided success in that city.

Mr. Frederic Carberry sang at the Albion musical festival May 23d, in "The Messiah," and will also appear at the Omaha Exposition in Patton's "Isaiah," on June 29th, and at Des Moines, Iowa, on July 14th.

Mr. Bicknell Young will sing at the Quincy May festival, to take place on Thursday and Friday, May 26 and 27, under the direction of Mr. P. C. Hayden. Mr. Young will also act as adjudicator in the vocal contest.

Among the engagements of Mr. William H. Sherwood in the immediate future are conducting examinations and giving recitals at St. Mary's School, Washington Seminary, Washington, Pa., and Toronto Conservatory, Toronto, Canada. Mr. Sherwood will play with the orchestra and give recitals at the Omaha Exposition, and will be the principal pianist at the M. T. N. A. in New York, when he will play concertos with orchestra and give recitals, having been invited two years in succession.

May 18th, at Bloomington, Miss Alma Burr Trimble, assisted by Harriet Dement Packard, Adolph Rosenbecker and Blatchford Kavanaugh, gave a concert. Miss Trimble is a pupil of Mrs. Packard and reflects great credit upon her instructor. Miss Trimble has been engaged in the study for the past two years and this was practically her first public appearance, and those who had not heard her before were unstinted in their approval. She sang with perfect self-possession, and has a rich voice of decided individuality. Mrs. Packard's always pure, effective voice, and interesting presence, show the results of European training in the brilliancy of execution and finish and repose of manner. Mr. Rosenbecker is one of the few great violinists of the period and his playing was a source of rare delight, the audience being immediately responsive. The aeolian, while essentially a mechanical or automatic instrument, has large possibilities when manipulated by a trained musician like Mr. Kavanaugh.

Miss Mabel Crawford, the well known contralto soloist, has been engaged to sing at Omaha in the "The Rose Maiden."

The tenor, Mr. Holmes Cowper, has been engaged to sing "The Daughter of Jarius" and "The Rose Maiden" at Omaha and in "Elijah" at Lincoln, Neb.

Mr. Robert W. Stevens, the well known concert pianist, will be heard in the month of June at the Omaha Exposition in conjunction with the Thomas Orchestra. It is needless to say Mr. Stevens will prove a great favorite.

* * *

WHAT THE MADAME SAYS.

Why is it that in Chicago, where we have Music Schools, Colleges, and Conservatories, each in its turn well patronized, and several large office buildings oc-

cupied almost exclusively by music teachers, whose studios are the individual schools of several hundred teachers, I wonder why it is that we have no operatic stock company, and no organized club of women, like the Rubinstein Club of New York? True we have our Mendelssohn Club, and are justly proud of it, but there is absolutely no other place where the real student of vocal music can go and hear the music which should be the very "bread and butter" of their musical diet, or to be perhaps less commonplace in my comparison, the very text book of their theoretical education, save the occasional Apollo Club concerts. No one can question the supply of the best of material for companies either for operatic or oratoric work. No one who is honest can question the excellence of our numerous instructors, if the work evidenced by their pupils can be taken as proof. No one can deny the appreciative and discriminating public who are quick to recognize merit when it is offered them in exchange for their money; and we have a city whose theatres and concert rooms (especially with the new Studebaker additions) are built for and waiting the demands of art.

With no wish to suggest, but to express the opinion that this branch of work, so pertinent, so vital to the education of the students of our schools should no longer be neglected, but for the benefit of the students who come from far and near for the advantages offered by the so-called schools, is it more than just to them that conservatories, schools and colleges should make some organized effort toward securing, or rather inaugurating such an enterprise, which would insure and produce the much talked-of "musical atmosphere" for which thousands of dollars are expended every year in Europe. We have a lot of atmosphere in Chicago, but not of the sort conducive to musical ideas or inspiration; what the down town chimneys fail to supply is never missed for have we not Bridgeport ever far oversupplying the demand? But seriously, why can we not with our wealth of material, our national reputation for enterprise and achievement, why can we not have our own opera company, giving standard work, in a way to benefit and augment the value the work in our school a hundred percent? Why can we not have our own Rubinstein Club, my dear ladies, who boast as patrons of art, and why can we not find some courageous, aspiring manageress (I am told there are several in the field sounding the public and artists for next season) who will organize and make such an enterprise the vehicle, the means of commanding public recognition, and at the same time the way of making her work sought after by artists?

I doubt not that among our public spirited men can be found several who are willing to "back" such an undertaking, not alone for the advancement of art, but when they are shown the practical results necessarily accruing from the investment, when organized upon

business principals, and managed along practical lines, will become enthusiastic stockholders.

The music schools alone are to be entirely conservative, the pupils of the music schools and music teachers, by a very modest subscription, could sustain an organization and the benefit derived would be incomparably beyond the amount invested.

Is it possible that we cannot even have a Rubinstein Club in our city when our little sedate suburb, Oak Park, has an organization that would be a credit to any city, certainly puts to shame our pretensions. Chicago organizations of women, where the numerous Euchre Clubs and other societies for the prevention of cruelty to animals are in a large majority.

A New York woman said to me not long ago that this was a city of millionaires and day labor. I have thought of it many times since, and it seems to me that even were this in the main true, the possibilities to be evolved for the rising generation were perhaps beyond the "ken" of the complacent dame who boasted a crest, but conveniently forgot the grand father who to my certain knowledge was grocer.

* * *

In Columbus, Ohio, on Sunday evening not long since, I had the pleasure of attending one of the Lecture Concert entertainments given under the auspices of the Humbolt Verein. It is with difficulty that one remembers that they are in the United States as they look about the club room where these men and women of various artistic pursuits who have come there for an hour's recreation and entertainment, are sitting around tables talking, waiting for the program to begin. But it was not my purpose to speak of this club further than as a background, a perspective statement for the introduction of one of the most eccentric as well as most unique characters among the varied striking individualities which go to make up the personnel of the Humbolt Verein. I had noticed this man as he sat there talking with a Prof. of chemistry, and turning to my friend, the journalist who had brought me to the Club I said, "tell me, who is the one talking to M., is he not a musician? I mean the man with a high broad forehead and full beard, see he has a carnation in his mouth." Ah! replied the journalist "that is Doctor B. the man who always carries a pink in his mouth. Look at him closely and note the sensitive nose, the heavy long beard prevents an observer from judging of the determined chin, but clear penetrating eyes show the ready perceptive faculties, and he is one of the most interesting characters in the state." "Ten years ago he was a slave to tobacco, and an atheist, an all around independent thinker who as an artistic swearer had few equals. His daughter of whom he is so very fond, managed to obtain a promise from him to quit the use of tobacco and of swearing, he in turn agreed, with the understanding that she was to furnish him each morning with a fresh carnation which he would carry in his

mouth as a reminder of his pledge, and a picturesque substitute for the cigar. This occurred ten years ago, and since then he has never been seen without a pink in his mouth, as he goes about visiting his patients, or attending to various enterprises, as well as when he is attending the city council of which he is a member. Since making this promise to his daughter he has become a spiritualist, taking the most radical position in his belief and adhering to his opinions." I looked at the doctor as he sat there talking to his friend, and could help the reflection which came to me of the possibilities of a nature which was strong enough to withstand the temptations of all those years, with the love of a little child for his anchor, and the poetic substitute, a carnation for a cigar. Verily all men are not entirely material, this instance keeps alive the hope that after all, love is still the greatest thing in the world, and the man who knows the love of a child has not lived in vain. Doubtless there are many others who by right belong to "the order of the carnation" and who find it possible to be loyal without the pretty pledge the doctor carries, but some way I felt prouder of mankind after I saw that man with his pink.

MADAME.

* * *

MISS ISABEL MacDONALD.

The subject of our sketch is Miss Isabel MacDonald, better known socially as Mrs. Isabel Dodson, one of Chicago's favorite contraltos, who has just returned from an extensive tour with the Malldoft Orchestra, appearing in the leading cities in the west and being received with great favor everywhere. Miss MacDonald is counted as one of Mr. William Castle's successful pupils who bids fair to rank among our leading soloists in the west, possessing a rich contralto voice, combined with sweetness and power and of so wide a range that she is often classed as a mezzo soprano.

Since her return she has resumed her studies with Mr. Castle and we will hear more of her the coming season as she has been favored with advanced engagements. We herewith annex a few of the many press notices that Miss MacDonald received on her concert tour:

Earlville Leader—Jan. 28, 1898: "Miss MacDonald is a charming contralto soloist, and her sweet voice and pleasing manner won the admiration of all."

The Argus—Rock Island, Ill., Feb. 19: "The singing of Miss Isabel MacDonald, who has a rich contralto voice, was sweet and easy—she gave two encores."

Oskaloosa Journal—Oskaloosa, Iowa, March 14th: "Miss Isabel MacDonald, the contralto soloist of the organization, won unlimited applause by her singing. She has a voice of rare sweetness and scope and shows excellent training. She was recalled several times."

Republican—What Cheer, Iowa, March 18th: "A great deal was expected of Miss MacDonald and she did not disappoint the audience. Her cultivated voice is capable of purely musical tones. Both of her efforts were highly encored."

The Musical Critic.

Devoted exclusively to Musical News.

Published Monthly at Steinway Hall, Chicago, Ill.

GEO. S. SPOHR, Editor and Publisher.

Entered at the Post Office at Chicago, Illinois, as Second-Class Matter.

Subscription \$1.00 a year, postpaid. Single copies, 10 cts.

Advertising rates on application.

Remittances should be made by check, draft, money order, or registered letter. Money sent by mail is at the risk of the sender.

Rejected manuscripts cannot be returned unless accompanied with sufficient stamps to pay return charges. The name of the writer must accompany every contribution.

THE MUSICAL CRITIC may be ordered through any news agent or music dealer in the United States and Canada.

Canvassers are desired in all sections, and they will receive liberal commissions. Apply for rates.

CHICAGO, JUNE, 1898.

The Musical Critic has the largest circulation of any Musical Newspaper in the South and West.

* * *

Commencing with this Number the date of the publication of this paper will be the first of every month.

* * *

WITH THE MUSICAL CRITIC.

It was my exceeding privilege to hear on the 6th of May in Cincinnati where I was sojourning on business in the familiar and dear old hall, The Ogdeon, a concert by that marvelous quartet headed by Franz Kneisel. If there is any musical misery worse than a bad string quartet, I do not know what it is and conversely if there is any musical pleasure better than hearing a good quartet I do not know it.

In the course of twenty-five years conscious listening I have heard many a combination of instruments, great and small, many a string quartet, but the finest I have ever heard take it all in all, is the Kneisel quartet. These gentlemen, Kneisel, Roth, Svecenski and Schroeder, have been together many seasons; indeed the quartet was organized thirteen years ago, though there has been some changes in its personnel, but each player is a consummate master of his special instrument, and all of that is well but is not enough.

A quartet being a living organism there must be a difference of rank among the four elements but in music (the one universal Republican-Democratic art of the human nature) there is a rapid interchange of official dignities and each instrument has its turn to be the leader. It is just here that many otherwise good quartets break down lamentably. It is bad to play out of tune; indeed it is intolerable. It is bad to play out of time, even worse; but it is still worse indeed, the

worst of all, to misread the music in such a way that the tone-picture is distorted and the accessory figures are allowed to be obtrusive and interfere with the central figures. Just here the Kneisel quartet shines conspicuously; such an exquisite, artistic feeling in the relativeity of the notes under their fingers as exists in their judgment I have never heard. Each knows how to efface himself if needed so that the beauty of the composer's idea may shine forth.

The great Brahms quartet in A minor op. 51, received from them a consummately beautiful reading and the deep, earnest, noble music raised us to a mountain top of pure happiness. Later they gave a striking, effective, though not deep quartet of the new Russian school from Borodine, a jolly, brilliant movement from Beethoven, op. 18, No. 5, and a couple of solos by the celloist, Schroeder. The Tartini number was played in a subdued and refined sostenuto, exceedingly beautiful and in the show piece, by Klengel, the artist scaled altitudes of compass undreamed of before upon the cello. I actually heard the D in *altissimò*; that is, what would be the second D on the E string, violin, or third space above D 8va. Curiously enough, the first concert which I heard in Chicago was on October 1st, in Handel Hall, and was a performance by this same Kneisel quartet, but there was a very perceptible difference between the two. This latter concert shows the effect of being together all the season.

One point further I can not omit. May 6th, in Cincinnati, was a night when the atmosphere was warm and so sodden with rain that to keep bowed instruments in tune was almost an impossibility, yet by some magic skill these gentlemen so adjusted their fingers as to keep the intonation marvelously true.

J. S. VAN CLEVE

* * *

THE WANDERER'S WANDERINGS.

The seventy-first recital by pupils of William Nelson Burritt, was given in Kimball Hall on Monday evening, May 2d, the main attraction being Mr. Robert B. Carson. Mr. Carson was admirably assisted by Miss N. Estelle Harrington, Miss Harriet Brown and Mr. E. C. Rowden. The work was artistic throughout, the voices good in quality and volume and the program well selected and arranged. Mr. Burritt's pupils invariably evidence correct voice placing and good method, and appear to have absorbed much of their master's musical culture and earnestness.

Hayden's great "Creation" was rendered by the Luther League chorus at Gethsemane church, on Friday evening, April 29th, under the direction of A. Alfred Holmes, the soloists being Mrs. Ida Hemmi, soprano; Mr. Stanley Davies, tenor, and Mr. Sidney P. Biden, baritone. Mr. A. O. T. Astenius was the very efficient accompanist.

This rendition of the work was masterly indeed. Mr. Holmes is a conductor of much merit, bringing to

his aid an inclination to the serious and worthy in music, is careful and adheres to established models, although giving here and there an artistic touch of originality. The soloists are among the most prominent in Chicago and each gave evidence of thorough competency and close study to the work in hand. It seems impossible for Mrs. Hemmi to appear in public without scoring an instantaneous and unqualified success.

On May 9th, Mme. Ragna Linne appeared at Kimball Hall, assisted by Miss Jeanette Durno, pianist, and Mrs. Florence Hackett, accompanist. Mme. Linne has a dramatic soprano voice of power and culture, and made a most favorable and lasting impression. Miss Kate Vanderpoel, the local composer, was honored by being represented on the program in a veritable gem. Miss Durno has ample resources and is a pianist worthy of serious consideration. The accompanist is usually overlooked, and a musicianly accompanist sustains the part in a manner so modest and unassuming as to appear as shrinking from view. The art and musicianship of Mrs. Hackett commands notice.

The character of the Marescalchi concert at the Auditorium Recital Hall on April 28th, was in keeping with its predecessors. Signor Marescalchi had the assistance of the eminent artist, Robert Stevens, pianist, and Rudolph Berliner, violinist, in addition to a number of his pupils. The program was interesting, varied, and faithfully presented, the second part, selections from Verdi's "Ballo in Maschera," being particularly attractive.

The Royal German Orchestra, under the conductorship of Hans S. Line, presents Sunday afternoon popular concerts at the Great Northern theatre to large and well pleased audiences, almost every number being encored. Mr. Line has struck the popular chord and its vibrations are sonorous. However, he is a musician of erudition and does not debase the art; he takes the logical view: "Give the people what they want when they pay for it."

The Chicago Mandolin Club, Salvatore Tomaso, director, gave its third annual concert at Central Music Hall on May 14th, assisted by Miss Helen Buckley, soprano, and Holmes Cowper, tenor. The ensemble was excellent and the shading refined. Signor Tomaso appeared in solo numbers that served to astonish many regarding the capabilities of the mandolin. Mr. Cowper, the tenor, was in splendid voice and sang remarkably well. Miss Buckley was very pleasing and made quite a "hit," notwithstanding that her voice seemed harsh and that the higher tones were weak and rather uncertain.

The 21st concert of the season of the Chicago orchestra presented the Tschaikowsky Symphony No. 6, Pathetic, and the vorspiel, Good Friday spell and funeral procession and glorification from Wagner's "Parsifal."

The symphony is a vivid expression of pent-up emotions bursting forth unrestrained, and Mr. Mees suggests, in the analytical program, that "speculation as to whether it was written under the influence of certain occurrences or of a peculiar mental condition lies near." The many and differing tempi, the remarkable variety of themes, the freedom with the symphonic form exercised, the characters of the themes, their development and treatment, are plausible evidence of the activity of some extraneous force. The orchestration is gorgeous, the resources of the various instruments being somewhat tested. In instances the emotional conflict arises to an intensity strikingly vivid. Whether designedly or from sheer habit, Tschaikowsky has herein incorporated a startling array of the refinements of composition and orchestration, and if romanticism be ignored the work becomes all the more powerful.

With the exception of a few "wobbling" pizzicato chords and a few lapses into professional (?) indifference the rendition was masterly to an eminent degree. It was indeed regrettable that Mr. Thomas can not convince all the keys and stops of the organ upon which he plays that they are not the only musicians who have been heard in Chicago and that any work that Theodore Thomas places before them is worthy of their very best endeavors and closest attention.

Toward the close of the Allegro Molto Vivace movement is a rather stirring march-like section which appealed to the audience to the extent of receiving particularly warm applause.

In the Parsifal selections the orchestra had the assistance of the chorus of the association and George Hamlin, tenor, and Jos. S. Baernstein, baritone. "I can't see," said a truly learned musician, "how even the most enthusiastic musician can really enjoy an hour-and-a-half of minor, augmented and diminished intervals, suspended dissonances and bass-drum solos and never a major cord, a perfect interval or a period." The selections given are rather dry reading, although the gems and true worth may become quite apparent after several presentations.

In the 22nd and last concert of the season the art of young Josef Hofmann overshadowed all else,—even the condescension of Theodore Thomas in responding to the demand and playing the Star Spangled Banner, assisted by the entire strength of the audience, as an extra and closing number.

There are "military bands" and military bands, and although anything in the nature of a "brass band" is frowned upon by leaders of musical thought, Chicago had a suggestion of what a military band can be when the Chicago Musical society turned out 100 strong to escort the recruits and naval reserve to the depots. The U. S. government, in its gracious distribution of wealth among all classes, allows a band of as many as eighteen pieces to a regiment, but the patriotism of the

members of the Chicago Musical society (the professional orchestral players and bandsmen of the city) incited them to "give the boys a send-off." The band was composed of 8 BB♭ tubas, 2 E♭ tubas, 12 trombones, 8 horns, 8 saxaphones, 4 bassoons, 2 oboes, 4 flutes, 2 piccolos, 12 B♭ cornets, 2 E♭ cornets, 4 E♭ clarinets, 2 alto clarinets, 2 bass clarinets, 22 B♭ clarinets, 4 snare drums, 2 bass drums and 2 pairs slymbals,—a total of 102 men.

On May 3, under the organization and direction of A. V. Weldon, the band escorted the 1st and 2nd regiments from their respective armories to the Union depot, and on May 8, under the direction of H. H. King, it served the recruits to the navy in similar manner. These were not Wagnerian festivals, it is true—only plain, every day American hurrah—but the selections rendered must not be greeted with sneers; the musicians composing the band are of the cream of the profession, capable of artistically playing any music. On the march only patriotic melodies arranged in medley march form were given, but at the armories and depot a few specimens of something better were presented. The march number meeting with greatest popular favor was the "American Republic March" by Theile, (president of the society). In this the "Star Spangled Banner" is played by the trombones, during which the cornets play "Yankee Doodle" and the reeds indulged in intricate variations on the themes. Weldon's "Gate City" march, composed of the interwoven melodies, "Suwanee River," "Dixie" and "Maryland, My Maryland," was another favorite. It is very generally said that heretofore no military band of proportions ever bordering upon those of this volunteer band has been heard in Chicago, and with those who are not above (?) good military band music the occasion will be long and gratefully remembered.

The 140th concert of the Apollo Music Club, presenting Mendelssohn's "Elijah," was given at the Auditorium on May 17th, with unqualified success. The occasion was also a farewell to Mr. Tomlins, the retiring director, and a royal, fitting and deserved farewell it was. The chorus was augmented to about seven hundred voices and was assisted by Miss Jennie Osborn, soprano; Miss Bessie Campbell, alto; George Hamlin, tenor; Frangcon Davies, baritone; William Middelschulte, organist, and the Chicago Orchestra. The choruses were brilliant accomplishments in every instance, leaving nothing to be desired. Miss Osborn and Mr. Hamlin even excelled themselves, but the demands made upon them somewhat impaired the strength of their work towards the close. Mr. Davies made a very favorable impression, rendering his parts with fervor and power; his enunciation is excellent and his voice melodious and well trained. He displayed a neat courtesy to composer, conductor and audience in memorizing his part. Miss Campbell has a fair voice which lacks sufficient training, but acquitted herself

with much credit. Mr. Middelschulte handled the great organ with his accustomed art, and generally the orchestra did very satisfactory work. Mr. Steindel played the cello obligato in "It is Enough," with admirable success. The body of musicians gathered to render the ovation and to honor Mr. Tomlins was so great as to necessitate adding to the area of the large Auditorium stage, and the audience taxed the capacity of the house. Amid such eclat Mr. Tomlins severed his connection with the Apollo Club, to the deep regret of the musicians and music lovers of Chicago.

If some vocalists do not exercise some care they will find themselves in the predicament that befalls Joe Cawthorne, the German comedian, who, in his specialty gets his "R's" tangled up so seriously that after a few minutes conversation he must expectorate to clear his mouth of the rushing, rolling mass.

The trumpet player in the orchestra at the Apollo Club concert had the first chance of the season to make himself conspicuous, and as it was also his last he embraced the opportunity with fervor and unction. The climax was on the grand "Amen" at the very close of of the oratorio—then he "just lay back and blew"—the latter at an intensity of not less than ffffff, and elevated the bell of his instrument above his forehead.

SAMUEL LOUIS JACOBSON.

* * *

CORRESPONDENCE.

Denver,
Colo.

THERE have been two thoroughly delightful concerts in Denver the past month. Mr. Howard's benefit concert was in every way enjoyable, and those who did not avail themselves of the privilege of listening to this well known artist missed a decided musical treat. Mr. Howard himself was in unusually good voice and his program was so arranged as to show his versatility to the best advantage. It would be indeed hard to say which group of songs was the best, and possibly there was a slight leaning towards Brahms and Schumann. Miss Du Pre received a hearty encore for her brilliant violin work, and Mrs. Searing at the piano was satisfactory and pleasing. Songs, "Vittoria mio core" (Carrisimi), "Se" (Denza), "Mattinata" (Tosti), Mr. Howard; violin solo, "Finale from Concerto op. 64" (Mendelssohn), Miss Du Pre; songs, "Wie bist du meine Koenigen," "Watchful Lover," "Vergebliches Stanchen," Love Song" (Brahms), Mr. Howard; piano solo, "Impromptu op. 90 No. 4" (Schubert), Mrs. Searing; songs, "Thou art mine all" (Tipton), Air from "Faust" (Spohr), "Serenade from "Damnation of Faust" (Berlioz), Mr. Howard; violin solo, "Adante Cantabile" (Sgambati), Miss Du Pre; songs, "Widmung," "Wunderschoenen Monat Mai," Wenn ich in deine augen seh," "Ich grolle nicht," "The two Grenadiers" (Schumann), Mr. Howard.

The third concert of the Tuesday Musical club has

been looked forward to for a long time by those who appreciate good music and the realization in this instance fully justified the anticipation. The club was assisted by the Apollo club in the concerted work and by Mr. Frederic Howard as soloist. The program is given below. Too much is praise of Miss Hattie Louise Sims as director cannot be said in this connection and she not only is a most thorough and painstaking conductor, but her charming personality seems to stamp all of the Tuesday Musical concerts with a certain refinement and graciousness that is not the least of their attractive features. Under Miss Sims the work of the club has steadily improved, and I believe every individual member of the chorus feels that they have learned a great deal during the winter rehearsals. Chorus, "Autumn Violets" (Homer N. Bartlett), Tuesday Musical Club, solo, Miss Warren; "Ballade" (Liszt), Mrs. J. Cook, Jr.; Chorus, "My Love Dwelt in a Northern Land" (Edward Elgar), Tuesday Musical Club and Apollo Club; "Thy Name" (Mary Knight Wood), Mrs. W. J. Whiteman; "Pilgrims' Chorus" (Joseph Parry), Apollo Club; Cantata, "Fair Ellen" (Max Bruch), Miss Becker, Mr. Howard and Chorus; "Mad Scene from Hamlet" (Ambroise Thomas), Miss Tritch; "Kypriis" (Jensen), Miss Stone; Chorus, "Dutch Lullaby," "Wynken, Blynken and Nod" (Ethelbert Nevin), Miss Tritch and Chorus; Accompanists, Mrs. S. F. Shannon, Mrs. L. M. Brinker, Mrs. A. G. Reynolds.

The musical organizations other than the Tuesday Musical Club have been rather quiet. The Woman's club is absorbed in the Biennial and the musical program for the occasion will no doubt be completed before very long. The Tuesday Musical Club, the Woman's Club and the Athene furnish the music on this occasion. The studios have been quiet. Miss Grossmayer's pupils have given two very creditable recitals, but otherwise the students have been little from. The event looked forward to is a concert by the Kneisel string quartette. Very little concerted string work is done in Denver so the concert will be entirely out of the ordinary, and thanks to the efforts of a few of the most energetic of the musical fraternity, the quartette stops off here on its way west.

April 19th, the Tuesday Musical Club devoted an afternoon to French composers which drew forth a large and fashionable audience. Program: "Evening Prayer in Brittany" (Chaminade), Chorus; Five minute Paper, "French Composers," Mrs. F. M. Keezer; Concertstuck, two pianos, (C. Chaminade), Mrs. Jay Cook and Miss Green; Bon Jour, "Suzon" (Delibes) Miss Estelle Coleman; Mazurka, fourth, (Godard), Miss Blanche Vignos; Aria, "Mireille" (Gounod), Miss Charlotte Becker; "La Source Enchantee" (Dubois), Miss Harrison; Habanera "Carmen" (Bizet), Miss Warren; Scena, "Midsummer Night's Dream" (Mend-

elssohn), Chorus; "Andante, Allegro, from 7th Concerto" (De Beriot), Miss Houghton, Trio, "Carmen" (Bizet), Miss Tritch, Miss Charlotte Becker, Mrs. Holland.

F. M. K.

* * *

Batavia,
Ill.

THE Petite Orchestra, which has been giving a series of concerts during the winter, rendered the final program of the season April 28th, assisted by Miss Katherine McTavish, pianist, of Aurora, and Miss Mabel Doty, reader, Chicago. The concert was a success in every way, the audience very demonstrative in approval, and the treasury materially benefitted. The audience was especially pleased with the piano concerto (Mendelssohn,) by Miss McTavish and orchestra, also the overture to Poet and Peasant (Suppe,) and the ever welcome overture to William Tell. Mention should also be made of Master Tracy Holbrook, whose violin playing received a hearty encore, which brought forth Earl R. Drake's popular "Polish Dance," a composition which never fails to please. This young orchestra of only three years growth, has been doing excellent work this season under the able management of its leader, Miss Alice Doty. Several concerts have also been given in neighboring cities with gratifying success.

A social gathering and supper, under the auspices of the Congregational church, took place recently at the fine new residence of Mr. Darius Bartholomew. We would note a pleasing departure from the regulation church social, the main feature of which is usually the gratification of the "inner man," alternating with periods of more or less (frequently less) sociability. On this occasion, however, an interesting program was prepared by Mrs. Arlyn Bartholomew, whose fine mezzo soprano voice was heard to great advantage in two songs with violin obligato, the latter by Tracy Holbrook. This popular young violinist also gave several well rendered violin selections. A very pleasing duet was sung by Miss Jennie Gregg and Miss Lizzie McDaniel, and several piano duets by some of the young people who contributed to the evening's enjoyment.

A piano recital was given by the pupils of Mrs. E. Holbrook on May 20th, assisted by Masters Tracy and Leslie Holbrook, violinist and whistler, the latter accomplishment furnishing two very acceptable numbers. The program of fourteen numbers was well rendered, the pupils doing themselves and teacher great credit.

Batavia is a "city of churches" and will give you a history of our choirs and their work in my next.

S. S.

* * *

The Musical Critic has the largest circulation of any Musical Newspaper in the South and West.

Elgin, Ill. THE Philharmonic Society gave their last concert for this, their fourth season, with a delightful program. Miscellaneous in character, it afforded an ample opportunity of enjoying the excellence to which this society has attained under their conductor, J. Hecker, and also of eminently satisfying the demands of the most aesthetic taste.

The first part consisted of Mendelssohn's ever beautiful 42d Psalm, and was given with perfection of attention to detail in style, attack and expression. Mme. Maude Bollman, the soprano, rendered the exquisite aria recitatives with great sweetness and simplicity. In her after work she fully displayed in Arditi's brilliant valse, "Ilma," the capabilities of her flexible and delicious voice, which combined with a charming grace and bewitching manner render her a clever and thoroughly successful artist.

Two young artists were also engaged for this concert, of whom special mention is imperative: Miss Stella Muriel Hecker, pianist, and her young brother Carl, violinist. Both these children fairly electrified the audience with their marvelous abilities, the former, a brilliant and finished artist in her wonderful interpretation of Wagner's "Fuerzauber," a tone picture of impressive grandeur and delicacy, also in D'Albert's "Allemand Gavotte and Minuette" which was given with magnificent conception and musicianly taste, and the latter in his excellent and masterly performance of Vieuxtemp's "Souvenir d'Amerique." Enthusiastic recalls were received by both, which were responded to, and bouquets were showered upon them by an audience quick to perceive and appreciate genius so rare.

The program necessarily partook of some numbers of a patriotic character which were strictly observable in their excellent delivery by the society. The large building was handsomely and profusely decorated by the ladies of the committee and the whole evening was one destined to be memorial to the society, which should be distinctly proud of the success and the achievements of its conductor.

The Seeboeck-Biden Concert given at the Opera House was the occasion of a rare treat to the musicians here, and called forth unlimited praise for this gifted artist and his young co-adjutor. The well known ability of Mr. Seeboeck, as a pianist, renders all comment superfluous and inadequate, and the very fresh and vigorous baritone, the clear and incisive enunciation and modest demeanor of Mr. Biden place him where he deservedly is. *Constancy.*

Marguerite Barteau,

Pupil of Vincenzo Vannini, Florence, Italy.

.. Voice Placing ..

Studio, 910 Steinway Hall,

CHICAGO.

Sioux City, Ia.

A FINE piano and violin lecture was given recently by Mr. Frank Magel and Mr. Carl Riedelberger. These musicians are artists whose work is ever highly instructive and entertaining. Mr. Nagel is president of the Iowa State Music Teachers' Association which is to be in session at Keokuk on June 21, 22 and 23, and, while in the city he arranged for a representation of our teachers at the meeting. Miss Mary C. Dillon is on the program for a piano number, and, if possible, Mrs. W. N. Ford, soprano, will also assist.

A violin recital was given last week by Miss Elizabeth Scott, assisted by her sisters, Mrs. M. Scott-Remsberg and Mrs. Jeanne Scott-Collins, pianists, and by Mr. Alfred Cabel, baritone. The program consisted of compositions by Sarasate, Wieniawski, Beethoven, Mascheroni, Gounod and others.

Miss Florence Lewis is giving a series of weekly musical talks with piano illustrations at the First Congregational church.

The Beethoven Club will close the season's work with a performance of "The Bohemian Girl" at the Grand Opera House on June 9th, under the direction of Mrs. Jessie Ollivier Taylor, formerly with "The Bostonians." A large chorus is rehearsing regularly and enthusiastically. The cast of principal characters are: "Count Arnheim," H. R. Kirkland; "Thaddeus," Warren Ripple; "Florestein," J. C. Dickover; "Devilshoof," F. L. Boyden; "Arlene," Miss Eunice Swift; "The Gypsy Queen," Mrs. C. T. Bergrin. The Union Orchestra, assisted by Miss Dillon at the piano, is furnishing the instrumental support. It has been decided to give a part of the proceeds to Companies H and I of this city, which have merged into the Fifty-Second Iowa Volunteers.

M. C. D.

* * *

Lincoln, Neb. THE musical season at Lincoln practically closed with the May Festival. The fifth and last Philharmonic orchestral concert was given on April 12th. At this our own sweet contralto, Mrs. D. A. Campbell, and Mr. Holmes Cowper of Chicago were the soloists. Mr. Cowper won many admirers by his fine tenor voice of unusual sympathetic quality.

On April 20th, Mrs. Fisk, now of New York, and Miss Lorton of Nebraska City, gave a recital at the Oliver Theatre. In all its arrangements this concert was thoroughly artistic. The contrast between Mrs. Fisk's rich contralto, and the charming soprano tones of Miss Lorton was to the disadvantage of neither. Mrs. Fisk was a favorite of old with Lincoln people, but has spent several years in England, where she won high praise. As to Miss Lorton, anyone with a knowledge of vocal methods, recognizes in her a pupil of Mme. Marchesi.

But it is the May Festival annually undertaken by the Matinee Musical Club, which has engrossed the attention of local musicians recently. This club is composed of less than one hundred ladies, who comprise all the musicians among the women, and have indomitable courage and belief in the elevating power of music. It is desired by the club to have a friendly feeling exist among the musicians of the state, and an active co-operation in musical affairs. All the clubs in other Nebraska towns and individual musicians were invited to Lincoln as guests of the Matinee Musicale, and to appear on the festival's programs, May 3rd and 4th. About one hundred ladies accepted. A chorus of fifty came from Omaha, accompanied by their director, Mrs. Cotton, and gave two beautiful part songs. Mrs. Cameron, a young soprano of Omaha also sang an aria from "La Traviata" and aroused much enthusiasm. The chief

Since his successful appearance with the Thomas Orchestra
January 25.

ROBERT STEVENS

may be engaged for

Concerts or Piano Recitals.

The Auditorium, Chicago.

number, the opening night was the "Pilgrims' Chorus" from "Tannhauser" sung by a chorus of one hundred and fifty voices. In this the Lincoln club was strengthened by choruses and individual singers from Omaha, Fremont, Grand Island, Columbus, Crete, Wahoo and Hastings, and accompanied by the Philharmonic string orchestra. The effect was most inspiring.

Lincoln is especially fortunate in counting among her musicians, a woman of unusual musical attainments. Mrs. P. V. M. Raymond is not only a concert accompanist of the highest rank, but is also unexcelled in the west as a chorus director. Without her the efficient work accomplished by the Matinee Musicale would be an impossibility.

The second concert of the festival was called a "Flower" Matinee, from the floral character of the songs. Mrs. Marion Trear Taylor sang the obligato solo in Mrs. Beach's cantata, the "Rose of Avontown", and many appropriate vocal solos were given. The fresh soprano voice of Miss Clara Ferrenberg of Fremont, was heard for the first time in Lincoln. Also Miss Emely Perkins, a brilliant young pianist, who studied with Godowski, in Chicago, and later in Boston with Sumowzka, made her formal reappearance. The chief interest of the festival centered in the artists recital which closed the programs. Miss Mary Louisa Clary, Mrs. Stella Hadden, Alexander the New York pianist, and Miss Mildred Webber, harpist, furnished a program of great excellence and variety. The admiration for Miss Clary's luscious tones was unbounded, but she divided the honors with Mrs. Alexander. The marvelous strength and unusual technique of the pianist were momentarily forgotten in the dramatic fervor of her interpretations. A poetic spirit of unrest lurks in her playing, which carried the audience breathlessly with her to its close.

Miss Webber won several recalls by her beautiful playing upon the harp. The exquisite sweetness of the tones of her instrument added to the skill of the harpists charmed all present.

In spite of three days of steady rain, the festival was a success financially and artistically.

A. L. M.

* * *

San Francisco, Cal. REMENYI, the violinist, died on the stage at the Orpheum Vaudeville Theater May 15th, at 3:30 P. M. It was Remenyi's first appearance on the vaudeville stage, and it was his last.

The appearance of the celebrated violinist had attracted a great audience to the theater. At 3:30 Remenyi, in response to a second encore, has just drawn a few sweet notes from his violin, when he suddenly reeled and then pitched down and forward almost over the footlights.

The audience was horror-stricken. There was intense excitement as the stage hands ran out and carried the unconscious virtuoso behind the scenes. Medical aid was summoned, but Remenyi never recovered consciousness. Within twenty minutes he was dead.

In addressing a gathering of friend at his hotel last night Remenyi said, among other things: "I will play three-quarters of my life, I will play all my life, and I will play after I am dead. My hands are still limber and my arms are still strong."

He studied at the Vienna Conservatory, where he was twenty

years under Joseph Boen, the teaches of Joachim. In 1848 he took part in the insurrection against Austrian rule and was compelled to flee for his life. Then it was that he came to this country, making a concert tour that was successful.

He returned to Europe, playing in all the capitals and creating the greatest sensation by his dash and vim. In England he became the rage. The Queen appointed him solo violinist in 1854. He held this position until 1860.

In 1860 Remenyi returned to his estate in Hungary, and in 1867 was appointed court violinist to the Empress of Austria.

In 1878, having lost much of his property, Remenyi started out in the world again with his violin. He toured through almost every civilized country, and was the first European to play before the Mikado of Japan.

* * *

La Fayette, Ind. THE I. M. T. A. will hold its annual meeting this month. Following is the program:

Tuesday, June 28, 2 p. m.—Organ solo, address of welcome, appointment of committees, reports, president's address. 8 p. m.—Paper,—“The New Education in Music,” Mrs. John Vance Cheney, Chicago; discussion. 4 p. m.—Concert, Miss Elsie Haggard, pianist, Laporte; Mrs. Anna McLaughlin, mezzo-soprano, Indianapolis; Miss Benaldine Smith, Mr. Alfred Viol, violinists, Lafayette; Miss Gaston and Miss Francisco, ensemble pianists, Richmond; Nellie Colfax Smith, accompanist. 8 p. m.—Recital, Mr. Leopold Godowski, Chicago.

Wednesday, 8:30 a. m.—Organ solo, business 9:30—Paper, Miss M. A. Hofer, Chicago. 10:30—Public school round-table discussion, led by Miss Hofer. 1:30—Miscellaneous business; reunion of ex-president and charter members; five minute speeches by ex-presidents. 3—Paper, “American Music,” Mrs. Hannah Hall Ellison, Ft. Wayne, illustrated with piano-forte selections by Miss Marie Schade, Ft. Wayne, discussion. 3:45—Recital, by Emil Leibling, Chicago. 8—“Richard Wagner and the Legend of the Holy Grail,” illustrated with stereopticon views and musical selections, Mr. N. J. Corey, Detroit, Mich.

Thursday, 8:30 a. m.—Vice-presidents' meeting. 9:30—Organ solo, reports of committees, business. 10—Paper, “Musical Criticism from a Critic's Standpoint,” Miss Grace Alexander, Indianapolis. 10:45—Concert, Alice Fleming Evans, contralto, Indianapolis; Frank H. Ormsby, tenor, Indianapolis; Miss Harriet H. Tracey, pianist, Kokomo; Charles S. Hansen, organist, Indianapolis. 2 p. m.—Concert by the Indianapolis Symphony Orchestra, Mr. Karl Schneider, director; Mr. Hugh McGibney, Miss Charlotte Sleeth, soloists. 4—Outing. 8—Concert by the Indianapolis Symphony Orchestra, Mr. Schneider, director, Oliver Willard Pierce, pianist, and Miss Elma Igelmann, soprano, soloists.

Friday, 8:30 a. m.—Organ solo; election of officers. 9:30—Session public school round-table. 10:45—Recital by Crawfordsville musical amateurs. 2:15 p. m.—Recital by Miss Marie Schade, Ft. Wayne, Ind. 3:30—Social, intermission. 3:45—Recital by Ft. Wayne Morning Musicale. 8—Lecture recital, “Modern Russian Composers for the Piano-Forte,” Mr. Jaroslaw de Zielinski, Buffalo, N. Y., assisted by the Amphion Club, Indianapolis, Oliver Willard Pierce, director.



GEORGE
HAMLIN
TENOR.

Address FREDERICK J. WESSELS,
Western Representative.
Auditorium Tower, CHICAGO.

GENEVIEVE CLARK WILSON,
SOPRANO.

A SUCCESSFUL ARTIST.

George Dethlefs was born in New York City twenty-five years ago, and inherits his musical nature from a long line of musical ancestors. His father was a pianist and teacher of considerable note, and his mother, while not a professional musician, was noted for her beautiful and carefully cultivated voice. Naturally inclined towards musical precocity and brought up in a musical atmosphere by his parents, he, at the age of twelve years sang most excellently and could play his own accompaniments.



Young Dethlefs was a tall, fine looking lad, and the manager of an opera company having heard him sing was so much impressed with his voice that he conceived the idea of giving him a sub-stellar soprano role in which of course he would have to be dressed as a girl. It was a brilliant scheme, and after a trial was pronounced a success, but the parents sternly nipped the ambitious plan in the bud.

Mr. Dethlefs' first professional instructor was Ernanni, of New York, with whom he studied about three years. After coming to Chicago he became a pupil of Thomas Taylor Drill, and as before with

Ernanni, continued the "Bouhy" method. His voice developed into a baritone with a range from low F to A natural. His voice and style is admirably suited to sacred and semi-sacred music and in this field he may be said to have few equals and superiors. His singing is sympathetic and earnest, and these qualities have been quickly recognized and highly praised.

The true test of merit is popularity, and to have sung one's self into popularity means success. Last fall and winter Mr. Dethlefs made an extended trip to the coast and sang in Lincoln, Denver, Salt Lake City, San Francisco, Tacoma, Spokane, Seattle and various other cities, under the direction of Mr. C. F. Hentz, of New York. His success was a most gratifying one. Not alone did the knowledge of his satisfactory work precede him, but offers of return engagements, the most flattering of all indorsements were made and accepted.

Next season Mr. Dethlefs expects to work the same tour under the management of A. B. Thearle, and in company with Mrs. Louise M. Brehany, soprano, and Sauvlet, a French pianist.

* * *

THE SINGER AND HIS SONG.

TO GEORGE DETHLEFS.

I sat last night beneath the spell
Of human voice sublime,
Like mellow tone of silver bell,
Attuned to beauteous rhyme.

I heard the singer sing his song
In cadence soft and low,
Then swell th' climax grand and strong
In music's golden glow.

Oh! singer, may thy conquests be
Like those of peace with vict'ry crowned,
And win applause beyond the sea
That shall forever be renowned.

Best gift of God to lowly man
Is that of vocal praise and song,
For it may earth and heaven span,
And echo all the years along.

M. A. BROWN.

Mr. & Mrs. CHAUNCY EARLE BRYANT
Recital and Concert Work.

Mrs. ANNA GROFF-BRYANT;
Vocal Studio.

Suite 403 Handel Hall, CHICAGO.



BROOKE and his
Famous
CHICAGO MARINE BAND.

The Greatest Popular Music Band in the World.
Holds the Finest Equipment in Music.

For Summer of 1898, at Willow Grove Park, Philadelphia.
HOWARD PEW, MGR, 200 WABASH AVE.

SAMUEL LOUIS JACOBSON.

Concert Cornetist.

Drawing Room Music
a Feature.

Address care of The Musical Critic,
1008 Steinway Hall, Chicago.

A. ALFRED HOLMES,

Organist, Pianist and Conductor.

Studio:
241 Wabash Avenue,
Suite 27.

CHICAGO.

Mr. H. M. Hirschberg,

...Impressario...

36 West Fifteenth Street,

Season....

....1897-8.

New York.

Marcella Sembrich Operatic Concert Tour.

Helene Hastreiter Concert Tour.

MME. BERTHA HARMON—FORCE, Soprano.

Miss MARGUERITE HALL, Mezzo-Soprano.

HERMAN BEYER—HANE, 'Cellist.

WM. LAVIN, Tenor.

MR. DAVID BISPHAM, Baritone.

EARL R. DRAKE, ...Violin Soloist...



....Concerts and Instruction....

Address: 71 Auditorium Bldg.

Chicago, Ill.

AMERICAN CONSERVATORY OF MUSIC.

JOHN J. HATTSTAEDT, Director.

Kimball Hall, . . 243 Wabash Avenue, . . Chicago.

All Branches of Music, Dramatic
Art Languages.

Normal Department of Teachers.

Catalogue mailed Free on
Application.

Do You Want a Musical Education?

Would You Study Elocution?

Or Dramatic Art?

Would You Like to Learn Stenography and
Typewriting?

The publisher of "THE MUSICAL CRITIC," has scholarships to offer in all of these branches in leading conservatories and schools in different parts of the country. Subscribe to the magazine and write the publisher of your wants, and he will provide a way for you to earn it.

Do You Want a Piano?

An Organ? A Mandolin?

A Guitar? A Banjo?

Any Musical Instrument?

Any Book? Anything?

The publisher of "THE MUSICAL CRITIC," will provide a way for you to get it "without money and without price"

Write to Him About it.

If You Need
\$100 To \$500

for any worthy cause write me.

I am now raising money for Churches, Charities,
Lodges, benefits, why not for your particular cause?

CYRIL DADSWELL,

Musical Critic office,

Steinway Hall,

Chicago, Ill.

Operas (complete) Rented, Local Productions
Trained, Staged and Managed on
percentage or guarantee.

New Works of Merit Produced.

Instrumental and Vocal Talent Supplied.

Complete Programs for

Local, Public or Private Entertainments.

No financial risk for you.

I produce new works of merit and raise money for
any cause of general local interest. This is my business, write me.

CYRIL DADSWELL,

Musical Critic office, Steinway Hall,

Chicago, Ill.

FREDERICK W. CARBERRY, TENOR 1013 Steinway Hall, - Chicago.	A. F. McCARRELL, Concert Organist. Piano and Organ Instruction. Gottshalk Lyric School, Isabella Building, Chicago	CLEMENT B. SHAW, Vocallst and Teacher. Athenaeum Building, Chicago.
SHIRLEY GANDELL, M. A., Oxford, England. Baritone Soloist and Teacher of Singing. (two years with Manuel Garcia.) French, German, Italian. 914 Steinway Hall.	ROBERT BOICE CARSON, Tenor. Concert Oratorio and Song Recital. 275 East 55th Street, Chicago.	HENRY C. EAMES, Concert Pianist. Studio, . 912 Steinway Hall, . Chicago. For dates etc., Mrs. Geo. B. Carpenter, Steinway Hall.
Season 1897-98. Mrs. George Benedict Carpenter, Director of MUSICAL ARTISTS. STEINWAY HALL, CHICAGO, ILL.		Do You Want a Musical Education? Would You Study Elocution or Dramatic Art? The publisher of "The Musical Critic" has scholarships to offer in all of these branches in leading conservatories and schools in different parts of the country. . . . Subscribe to the Magazine and wite the publisher your wants, and he will provide a way for you to earn it.
Get your music revised and corrected by WILLIAM J. C. THIEL, Pianist and Teacher. Composer and Arranger of Music. Vocal, Piano, Band and Orchestra. 615 Steinway Hall, Chicago.	ROSE BRANUFF, Soprano Soloist and Vocal Teacher. Can be engaged for Oratorio, Concert and Recital For Terms address: 157-55th Boulevard.	JESSIE LYNDE HOPKINS, Contralto. Can be engaged for Concert, Oratorio and Song Recitals. Address: THE MUSICAL CRITIC, 1008 STEINWAY HALL, CHICAGO.
Orpheus Publishing Company, Publishers of First Class Music. Just issued, and for sale by all music houses Four Organ Arrangements of Vanderpoel Compositions	FRANK KING CLARK, BASSO. Management MRS. GEO. B. CARPENTER. Steinway Hall.	THREE NEW SONGS for Artistic Singers; by Robert Wiziard "ON THE SHORE" for mezzo soprano. "LIFE'S DAY" medium voice. "FLOWER LULLABY" mezzo soprano. The Three mailed for 50 cents. The Baton Pub. Co. Sample of the Baton sent for a Stamp. Kansas City.
Chicago Piano College, CHARLES E. WATT, Director. Kimball Hall, 243 Wabash Ave. Most Artistic School in Chicago. Facilities and Faculty Unsurpassed. Our Specialty—Teaching Piano. Our Aim—Broad Musicians for our pupils. Write for Catalogue and and Season Ticket for our Concerts.	J. S. Van Cleve, Ph. D. Instructor in Music and English Literature. Lessons Private or in Class. Piano Lecture Recitals and Lectures upon Literature. Studio, 328 Athenaeum Bldg., 26 VanBuren St., Chicago.	Sherwood Piano School, WILLIAM H. SHERWOOD, Director. STEINWAY HALL, CHICAGO. Highest Standard of Art maintained. Thorough instructions given on Piano, Voice, Harmony and Theory. Send for Catalogue. WALTON PERKINS, Secretary and Manager
Soper School of Oratory HENRY M. SOPER, Prest. Tenth Floor . . Steinway Hall . . Chicago, Ill. . . . Piano Department Added . . . under the direction of Nellie Bangs Skelton. TWENTIETH YEAR		...North Chicago College of Music... W. BENTLEY HILTON, Director. N. W. cor. Chicago Ave. & Clark St., Chicago. ALL BRANCHES OF THE MUSICAL ART TAUGHT. Write for Catalogue
..Chicago.. National College of Music. H. S. PERKINS, Director. Athenaeum Bldg., 26 Van Buren St. A High School of Music . . and Drama . . Elementary, Academic, Collegiate and . . . Normal . . . Send for illustrated catalogue.	Gottschalk Lyric School, L. G. GOTTSCHALK, Director. Isabella Bldg., 46-48 Van Buren St. Musical and Dramatic. Special Rates to Students taking Regular Course. Send for Catalogue.	..Balatka.. Academy of Musical Art. HANS BALATKA, Director. Handell Hall, 40 E. Randolph St. CHICAGO All Branches of Music Taught. Pupils prepared for Concert and Stage.

VOSE

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Vose & Sons Piano Co.

—Write for explanatory Literature.

174 Tremont St., Boston, Mass.

JOHN MORRIS COMPANY
 TEL. 735 HARRISON.
 REPRESENTATIVE FOR THE
Mason & Hamlin
 PIANOS AND ORGANS.
 250-252 WABASH AVE.
CHICAGO.

SMITH AND BARNES
 PIANOS

ALL THE LATE POPULAR MUSIC AT SPECIAL PRICES.

Buy your music at *Thompson's* and save money.

	PRICE:	REGULAR.	SPECIAL.
A Hot Time in the Old Town	50c	50c	22c
All Coons Look Alike to Me	50c	50c	22c
Don't Tell Them That You Saw Me	50c	50c	15c
Chariot Race March (Ben Hur)	50c	50c	22c
Golden Years Are Passing By	35c	50c	10c
King Klondike March, two step	50c	50c	20c
On the Banks of the Wabash	50c	50c	22c
Louisiana Rag, two step	50c	50c	15c
I Don't Want to Play in Your Yard	50c	50c	15c
Say I've Repented	50c	50c	15c
My Coal Black Lady	50c	50c	22c
I Am King Over Land and Sea	50c	50c	15c
Under the Moonlight Sky	40c	50c	10c
McKinley Two Step March	40c	50c	10c
Sweet Bunch of Daisies	50c	50c	22c
I Can Never Love Another	50c	50c	20c
Sunshine Waltz	50c	50c	20c

We Pay Postage.—Send for our large catalogue of music, containing Ten Thousand copies of *Popular Music* at *Special Prices*.

THE THOMPSON MUSIC CO.,
 269 WABASH AVE., CHICAGO.

Established 1884.
 Incorporated 1886.

CHICAGO CONSERVATORY

A SCHOOL OF

MUSIC, ELOCUTION AND DRAMATIC ART

Special advantages for Advanced Students in All Branches. Particular Attention to Beginners.
 Rates proportioned to grade of Teacher.

AUDITORIUM BUILDING,
 CHICAGO.

Students may enter at any time.

Faculty Heads of Departments:

GODOWSKY, EDDY, GLEASON,
 MARESCALCHI, JACOBSON.

Dramatic Department: ANNA MORGAN.

ESTABLISHED
 1867.

CHICAGO MUSICAL COLLEGE,

Until May 1st., Central Music Hall . . . Chicago.

Acknowledged the Foremost School of Musical Learning in America.

MUSIC ORATORY and
 DRAMATIC ART.

Catalogue Mailed Free.

DR. F. ZIEGFELD,
 President.

Dr. F. Ziegfeld,
 Dr. Louis Falk,
 Hans von Schiller,
 William Castle,
 Bernhard Listemann,
 Laura J. Tisdale, Dramatic Director.

Musical
 Directors.

Note:—After May first the Chicago Musical College will occupy the entire building at 202 Michigan Boulevard.



The Life of a Good Piano

is twenty-five years or perhaps longer, therefore it is of great importance what make you buy

THE KINGSBURY PIANO

is excellent for several reasons.

An even Scale, Quality and Volume of Tone, Elastic Touch, Beautiful Case, Reasonable Prices.

ASK TO SEE IT.

Cable Piano Co.

258-260 Wabash Ave., Chicago.